2005-06

Saturday, October 15, 2005
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
Presents

Wind Ensemble & Symphonic Band

Gillian MacKay & Darryl Eaton, conductors

PROGRAM

And The Multitude with One Voice Spoke (1998)	James L. Hosay, b. 1959
Courtly Airs and Dances (1995)	Ron Nelson, b. 1921
Chorale and Alleluia (1954)	Howard Hanson, b. 1896
Song of Threnos (1961)	Alfred Reed, 1922 - 2005
Praetorius Variations (1996)	James Curnow, b.1943

Symphonic Band - Darryl Eaton, conductor

- INTERMISSION -

Gavorkna Fanfare	Jack Stamp, b. 1954
O Magnum Mysterium	Morten Lauridsen, b. 1943 trans. H. Robert Reynolds
Bugs I. Prelude II. Dragonfly III. Praying Mantis IV. Black Widow Spider V. Tiger Swallowtail VI. Army Ants	Roger Cichy, b. 1956
The "Gumsuckers" March	Percy Grainger, 1882-1961
Paris Sketches I. Saint-Germain-des-prés II. Pigalle III. Père Lachaise IV. Les Halles	Martin Ellerby, b. 1957

Wind Ensemble - Gillian MacKay, conductor

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Program Notes

And the Multitude With One Voice Spoke
James L. Hosay

In 1963, in the shadow of the Lincoln Memorial in Washington D.C., Dr. Martin Luther King Jr. delivered one of the greatest speeches of modern history, as he declared to the world, "I have a dream". A quarter of a million people marched in Washington that day for the cause of equal rights and justice under the law for all Americans.

Commissioned by the Duke Ellington School of the Arts, composer James L. Hosay dedicated this work to the memory of Dr. King on January 15th 1997, on the 68th anniversary of Dr. King's birth.

And the Multitude . . . opens with a fanfare for the city of Washington, after which the percussion section sets the stage for the drama of the Civil Rights March. The second section is descriptive of the beauty, emotion and eloquence of Dr. King's speech, building in intensity, culminating in the excitement of the massive gathering at the Lincoln Memorial, closing with a restatement of the opening fanfare.

Chorale and Alleluia
Howard Hanson

Howard Hanson is arguably one of the most important musical figures in the United States, as a composer, conductor and as an educator. He was the first composer to win the prestigious Prix de Rome in 1921 and, in 1944, he was awarded the Pulitzer Prize for his Symphony No. 4.

Upon his return from Rome in 1924 Hanson became the conductor of the New York Symphony Orchestra. While on tour with the orchestra he conducted his *Symphony No. 1* in Rochester, New York which brought him to the attention of George Eastman, inventor of the Kodak camera and roll film. Eastman chose Hanson to be director of the Eastman School of Music, a position he held for forty years, turning that institution into one of America's most prestigious music schools.

Frederick Fennell, founder of the Eastman Wind Ensemble has described Hanson's first band composition, the *Chorale and Alleluia*, as "the most awaited piece of music to be written for the wind band in my twenty years as a conductor in this field." It is still a required competition piece for high school bands in the New York State School Music Association's repertoire list and is one of Hanson's most frequently performed and recorded works.

Song of Threnos
Alfred Reed

The word "Threnody" comes from the

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Greek "threnoida", which is derived from a combination of two other Greek words, "threnos" meaning lament, and "oide" meaning song. "Song of Threnos" is an instrumental ode of quiet exaltation . . . the mood is one of elegiac remembrance of the life and work of a great man. In the recital of such an ode the stress was laid on the beauty, the accomplishment, the immortality of Man's noblest achievements, rather than the mere reminder of his demise. The result, for the audience, was a spiritual uplift and catharsis of soul and mind.

In Memorian - Alfred Reed. January 25, 1921 – September 17, 2005

Courtly Airs and Dances
Ron Nelson

Courtly Airs and Dances is a suite of Rennaisance dance music that was characteristic to five European countries during the 16th century. The suite begins with a fanfare-like Intrada followed by Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain) and an Allemande (Germany).

Ron Nelson received his Bachelor of Music, Master of Music and Doctor of Musical Arts degrees from the Eastman School of Music. He went on to study in France at L'Ecole Normale de Musique and, in 1955, at the Paris Conservatory under a Fulbright Grant.

Nelson joined the Brown University faculty in 1956 as an Assistant Professor, attaining the rank of Associate Professor in 1960 and Full Professor in 1968. He served as Chairman of the Department of Music from 1963-1973, and in 1991 he became the first musician to hold the Acuff Chair of Excellence in the Creative Arts.

Praetorius Variations, for Symphonic Winds and Percussion
James Curnow

Michael Praetorius was a composer and music scholar most celebrated for his "Syntagma Musicum", a four-volume set of writings that detail the music, traditions and musical instruments used in the Jewish, Egyptian, Asiatic, Greek and Latin churches. Preserved in this collection is the now traditional melody "Lo, How A Rose E'er Blooming", which has been used by many composers throughout history as a melody for variation treatment.

Praetorius Variations is a set of three expansive variations based on "Lo, How A Rose E'er Blooming" from which all of the melodic and motivic material presented in these variations is taken.

Mr. Curnow has been commissioned to compose over one hundred works for band and a variety of other ensembles, and his list of published works numbers well over four hundred. Recent commissions include the celebratory fanfare and theme for the transfer of the Olympic flag from Barcelona to Atlanta in preparation for the 1996 Summer Olympics; the Tokyo Symphony Orchestra and the U.S. Army Band (Washington D.C.).

Program notes by Darryl Eaton

Gavorkna Fanfare
Jack Stamp

Although his reputation as a composer of significant wind music is now well recognized, Jack Stamp's early reputation as a composer was established through his skill at writing brief, exuberant fanfares. A percussionist himself, Stamp makes excellent use of multiple percussion instruments to carry the

excitement and sparkle of this 1.5 minute flurry. The unusual name of the piece was inspired by a photograph of a stern-looking Soviet orchestra which hangs in the lobby of the theatre at Michigan State University. *Gavorkna!* is a made-up Russian word that Stamp and his teacher, Eugene Corporon, imagined the players might exclaim, if they could feel the joy of bursting to life from the photo.

O Magnum Mysterium
Morten Lauridsen

This work, originally for choir, was premiered in 1994 by the Los Angeles Master Chorale, of which Morten Lauridsen was then Composer-in-Residence. The text, long popular with choral composers, reflects upon the marvelous juxtaposition of the holy Christ child in the stable amongst humble shepherds and their livestock. Choral works normally transcribe very readily for winds, with their emphasis on line and tone, In this case, the beauty is not only on exquisite linear motion but also rich, resonant vertical structures. Lauridsen was a student of Ingolf Dahl and Halsey Stevens, and has spent much of his career as a professor at the Thornton School of Music at USC.

Bugs
Roger Cichy

Inspired by the variety of life in the insect world, Roger Cichy embarked on a compositional study of several of the more dramatic and unique of these creatures. The opening prelude introduces the set, and establishes a spirited and light-hearted musical language which pervades much of what is to follow. The snare drum trio at the opening is a truly unique aspect to this movement. Each of the subsequent movements describes a particular type of insect, starting with the *Dragonfly*, a fundamentally aquatic creature who spends only its brief adult life in the air. A sinister second theme in this movement is inspired by the old myth that dragonflies come at night to sew shut the lips of fibbing children. This is followed by the languid *Praying Mantis*, a stick-like insect which appears to have its "hands" folded in prayer. The mantis' fragile physical structure is evoked through very sparse orchestration in this movement. Next is the active *Black Widow Spider*, whose busy web-building is described in a happy, jazzy style. Listen here for an octave gradually closing in on itself from both ends – the spider's web! The grace and lyricism of the *Tiger Swallowtail* butterfly follows, with unique colours created by the flute and vibraphone duet that open and close the movement. Finally, *Army Ants* invade in their thousands, their frenetic energy couched in a busy march in compound time. Listen for the marching machine, a percussion instrument which provides the sound of hundreds of tiny boots hitting the ground.

The "Gumsuckers" March
Percy Grainger

This is less often performed than some of Grainger's works, but it has all the usual engaging features of the Australian composer's exuberant style. Although many of Grainger's compositions are based on collected folk melodies, the happy tunes in this work are all original. Within this work Grainger re-uses his original melody from *Colonial Song*, which was one of the other pieces inspired by his homeland. The term *Gumsucker* is a nickname assigned natives of Grainger's home state of Victoria. The leaves of eucalyptus (gum) trees provide life-preserving moisture, and in hot weather, one can suck on the leaves to stay cool and hydrated. Grainger felt this piece was a tribute to his homeland and its inhabitants.

Paris Sketches
Martin Ellerby

Subtitled *Homages for Band*, this is a tribute to one of Ellerby's favourite cities. Four different areas of the great city are described and explored, with a recurring reference to church bells in each one. Ellerby also pays tribute to specific composers whose lives and work were influenced by the French capital. The first movement is inspired by the church of Saint-Germain-des-prés, in the Latin quarter, originally built in the sixth century. Ellerby pays tribute to Ravel in this spacious movement, evoking the unique light and sounds at dawn. *Pigalle* is a spicier part of town, complete with burlesque theatres, nightclubs, and prostitutes. The frantic pace of this movement is peppered with unusual sounds – listen for the gritty sound of muted flutter tonguing in the trumpets, and a raunchy car horn sound from the saxophones. Ellerby describes the style of this movement as "Stravinsky-meets-Prokofiev." *Père Lachaise* is a huge old cemetery in the east end of Paris - a popular visiting spot for those seeking the final resting places of famous historic figures. Frederic Chopin, Georges Bizet, Oscar Wilde, Edith Piaf, and Jim Morrison are only some of the luminaries buried there. Here Ellerby works in a musical style borrowed directly from Satie's *Gymnopédies.* Toward the end of the movement, chimes and bells briefly quote the *Dies Irae*, the chant of the dead. Finally, the boisterous market area *Les Halles* is depicted, culminating in a quotation from the first movement of Berlioz' *Te Deum*, which premiered in the district's St. Eustache church in 1855.

Program notes by Gillian MacKay

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Upcoming concerts featuring the Wind Ensemble and Symphonic Band

Raffi Armenian conducts the Wind Ensemble in
music of R. Strauss, Holst and Vaughan Williams
Wednesday, November 30, 2005
7:30 pm. MacMillan Theatre. $17, $9 senior/student

Gillian MacKay conducts the Symphonic Band in
James Barnes' Fantasy Variations on a Theme of Paganini,
and works by Allan Bell and David Gillingham.
Saturday, December 3, 2005
7:30 pm. MacMillan Theatre. $17, $9 senior/student

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MacMillan Theatre
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Biographies

Darryl Eaton began his career as principal trumpet and trumpet soloist with the Royal Canadian Air Force. He also performed in a similar capacity with the Expo Band at the 1967 World's Fair in Montreal, and he later toured with the National Ballet of Canada, The Royal Winnipeg Ballet, the big bands of Buddy Rich, Stan Kenton and Canadian jazz icon Phil Nimmons. He was a successful freelance musician in Toronto where he performed with Ella Fitzgerald, Tony Bennett, Bob Hope, Smokey Robinson, The Beach Boys, Paul Anka, The Supremes, and many others. Darryl Eaton has been the Conductor and Music Director of the City of Brampton Concert Band since 1999. He studied at the Berklee College of Music, the University of Western Ontario and the University of Toronto.

Gillian MacKay is an Associate Professor of Music of the University of Toronto, where she conducts wind ensembles, and teaches conducting, trumpet, and music education. An award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. She has held previous faculty positions at the University of Windsor and Medicine Hat College.

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Anna Kolosowski

Oboe
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Khiran Charlton
Michael Cordi
Daniel Grains

Clarinet
Carrie Andrews
Kristen Au
Tanya Gardecky
Stephanie Geary
Alixandra Haywood
Laura Kay
Emily Neri
Geoffrey Pearson
Kathryn Taylor

Bassoon
Iraj Tamadon-Nejad
Mattie Walker

Saxophone
Ryan Comerford
Erin Fauteux
Julia Jung
Danielle Noel
Chelsea Shanoff
Jennifer Trueman
Jamie Wilkie

Horn
Samantha Aukstakalnis
Sarah Cringan
Seana Haley
Nancy Mann
Stephanie Perry

Trumpet
Stevie-Ray Arsenault
Ryan Brouwer
Mary Hye Won Chang
Nick Cochrane
Jane Genge
Sarah Hemeon
Rachel Malach
Farishteh Panthaky
Marcel Sekine
Lauren Roszell

Trombone
David Beaudoin
Stuart Bremner
David Dodington
Joyce McGill
Sarah Milford
Jolanta Miller

Euphonium
Jessica La
Jason Locke
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Oboe
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Helena Choi
Christine Hudson
Lissa Mangano

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Mark Dimitroff
Gabriel Estrin
Thomas Grant
Tun Man Ho
Brenda Hsieh
Alexander Martin
Jovana Rosic
John Williams
Elizabeth Fellows

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Lance MacMillan, *contra*
Dulcie Vousden
Devin Wesley

Saxophone
Vita Carlino
Kayla Garrett
Tristan De Borba
Allison Prole

Horn
Adam Gaw
Karina Hueber
Nealee Riemer
Courtney Sherk

Trumpet
Jodi Allen
Kathleen Heap
Stephen Hum
Matthew McCrady
Jason Young

Trombone
Ned Loach
Jessica Reese
Annemieke Vanderkraay

Euphonium
Kyla Jemison
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Please contact Marilyn Brown at 416-946-3145 if you would like to learn more about this program.